

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, music director

Sunday, October 3, 2010

8:00 p.m.

Stude Concert Hall

Celebrating 1975-2010
35 Years

THE SHEPHERD SCHOOL OF MUSIC RICE UNIVERSITY

PROGRAM

Pastorale d'été

Arthur Honegger
(1892-1955)

Viel Lärmen um Nichts, Op. 11

Erich Wolfgang Korngold

(*Much Ado About Nothing*) (Suite from
the Incidental Music to Shakespeare's play)

(1897-1957)

Overture – Bewegt

Mädchen im Brautgemach

Holzapfel und Schlehwein (Marsch der Wache) –

Zeitmass eines grotesken Trauermarches

Intermezzo (Gartenszene) – Sehr ruhig

Mummenschanz (Hornpipe) – Festlich bewegt

Cristian Măcelaru, conductor

INTERMISSION

*Symphony No. 6 in F Major,
Op. 68 "Pastoral"*

Ludwig van Beethoven
(1770-1827)

Angenehme, heitere Empfindungen,

welche bei der Ankunft auf dem Lande im

Menschen erwachen. Allegro ma non troppo

Szene am Bach. Andante molto moto

Lustiges Zusammensein der Landleute. Allegro

Donner. Sturm. Allegro

Hirtengesang. Wohltätige, mit Dank an die Gottheit

verbundene Gefühle nach dem Sturm. Allegretto

The reverberative acoustics of Stude Concert Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.

SHEPHERD SCHOOL CHAMBER ORCHESTRA

Violin I

Ying Fu,
concertmaster
Rachel Sandman
Eric Siu
Lijia Phang
Derek Powell
Seth Freeman
Joanna Becker

Violin II

Myoung-Ji Jang,
principal
Jude Ziliak
Regina Dyches
Meghan Nenniger
Sol Jin
Tara Slough
Kimia Ghaderi

Viola

Joshua Kelly,
principal
Leah Kovach
Allyson Goodman
Padua Canty
Andrew Griffin
Jordan Warmath

Cello

Lachezar Kostov,
principal
Eva Lymenstull
Clara Yang
Jesse Christeson
Sophie Benn

Double Bass

Kevin Brown,
principal
Jonathan Reed
Annabella Leslie
Rosemary Salvucci

Flute

Garrett Hudson
Aaron Perdue
Henry Williford
Natalie Zeldin

Piccolo

Kathryn Ladner
Henry Williford

Oboe

Erica Overmyer
Kevin Pearl
Geoffrey Sanford
Emily Snyder

Clarinet

Erika Cikraji
Natalie Parker

Bassoon

Kevin Judge
Galina Kiep
Maxwell Pipinich
William Short

Horn

Katharine Caliendo
Nicholas Hartman
Tyler Holt

Trumpet

Patrick Corvington
Douglas Surber

Trombone

Kurt Ferguson
Berk Schneider
Travis Sheaffer

Harp

Kristin Lloyd

Piano

Aya Yamamoto

Harmonium

Christina Giuca

Percussion

Lonnie Dobbs
Robert Frisk
Robert Garza
Robert McCullagh

Orchestra Manager and Librarian

Kaaren Fleisher

Production Manager

Mandy Billings

Assistant Production Manager

Ryan Retartha
Francis Schmidt

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS AND BRASS LISTED ALPHABETICALLY.

PROGRAM NOTES

Pastorale d'été Arthur Honegger

A success since its 1921 premiere, where it won the audience-awarded Verley Prix, Arthur Honegger's **Pastorale d'été** has become one of his most performed works. Scored for a small orchestra consisting of flute, oboe, clarinet, bassoon, horn, and strings, **Pastorale d'été** is nevertheless a symphonic poem, inspired by the glacial Alps at Wengen in the Bernese Oberland, Switzerland, where Honegger visited on holiday. The opening section begins with soft, billowing phrases in the strings while the horn articulates a calm, thoughtful melody. When the oboe assumes the melody, the other woodwinds sound graceful flourishes. As the strings take on the melody, a slow crescendo builds, leading into a more lively, animated B section, where two new melodies, believed to be written as an homage to Beethoven's "Pastoral" Symphony, are born from a bassoon call at the climax of the piece. The return of A brings together the lively melodic material of the B section with the dreamy thematic material of the A section. The opening melody, played by the flute, gently concludes the work.

Viel Lärmen um Nichts, Op. 11 Erich Wolfgang Korngold

By the age of twenty, Erich Korngold had already achieved success in the theatre and concert hall: his ballet **Der Schneemann**, composed at age eleven, had been performed at the Vienna Court Opera as well as privately for Emperor Franz Josef; his first orchestral score, the **Schauspiel Overture, Op. 4**, debuted in Leipzig. His operas **Der Ring des Polykrates** and **Violanta** had been performed at the National Theatre in Munich, drawing praise from both Gustav Mahler and Richard Strauss – Mahler went so far as to call him a musical genius. Korngold was well prepared when the Vienna Burgtheatre invited him in 1918 to write incidental music to Shakespeare's pastoral comedy **Much Ado about Nothing**. Originally written for a small pit orchestra, Korngold expanded the instrumentation when he reconfigured the work as a concert suite. As is typical of Korngold's compositions, this suite features rich textures, singing melodies, dancing rhythms, and a capacity for both playful and sentimental expression. The work begins with a joyful and agile overture in sonata form, which sets the stage for the drama that follows. "Maiden in the Bridal Chamber" offers a charming, but nostalgic portrayal of Hero in preparation for her wedding. "Dogberry and Verges" is an amusing depiction of the two watchmen; the inconstant funeral-march rhythm reveals their intoxicated state. The third movement, "Intermezzo," highlights Beatrice's unexpected, but sincere and growing love for Benedict as demonstrated by the tender cello line that begins the movement. "The Hornpipe," concludes the work in good humour with virtuosic passages for two horns.

Symphony No. 6 in F Major, Ludwig van Beethoven
Op. 68 "Pastoral"

Beethoven's sixth symphony, the "Pastoral" Symphony, is often credited with revealing the warm and passionate soul behind Beethoven's bold persona. Completed in 1808, it is one of his few works of program music; it is also atypical in including a fifth movement, an unconventional characteristic for the symphony at this time. The strings open the first movement with a serene, but cheery melody, which is developed throughout the movement, to depict a happy arrival in the country. The strings also open the second movement, but with a musical figure that portrays a leisurely flowing brook. A woodwind cadenza representing birdcalls is presented toward the end of the movement; in the score, Beethoven identifies each bird: the flute is the nightingale, the oboe is the quail, and the clarinet is the cuckoo. The third movement, a scherzo, embodies an energetic country dance. The scherzo form, and thus, the lively dance itself, is interrupted as the music turns dark, creating a link to the following movement, the storm. In this short movement, Beethoven clearly characterizes heavy rain, turbulent wind, thunderclaps, and lightning. The storm continues without relief as the music evades cadences and soft piano phrases are quickly followed by boisterous passages. As the storm dies down, the music flows seamlessly into the final movement, written in sonata-rondo form. A statement of joy and gratitude, this finale returns to the melodic material and harmonic simplicity of the first movement albeit with added lyricism. This ending for the symphony starts quietly, but builds to an excited final expression of thanksgiving. It features a tranquil, prayer-like statement before concluding strongly with two emphatic chords. While it also explores the unpredictable forces of nature, Beethoven's "Pastoral Symphony" provides insightful perspective on nature's romantic and extraordinary qualities.

— Notes by Maria Murphy

UPCOMING ORCHESTRA EVENTS

Sunday, Oct. 31, 4:00 p.m. – SHEPHERD SCHOOL CHAMBER ORCHESTRA
Cristian Măcelaru, conductor PROGRAM: Ligeti - **Melodien**; Gandolfi -
Points of Departure; and Poulenc - **Sinfonietta**. Stude Concert Hall.
Free admission.

November 3, 5, 7 and 9 – SHEPHERD SCHOOL OPERA and members of the
SHEPHERD SCHOOL CHAMBER ORCHESTRA present **L'incoronazione di
Poppea** by Claude Monteverdi; Richard Bado, conductor; Debra Dickinson,
director. Wortham Opera Theatre at the Shepherd School. Sunday's perfor-
mance at 2:00 p.m.; all other performances at 7:30 p.m. Admission (general
seating): \$12; students and senior citizens \$10. For tickets call 713-348-8000.

Saturday, Nov. 6, 8:00 p.m. – SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Smetana - **Overture to "The Bartered
Bride"**; Tchaikovsky - **Violin Concerto in D Major, Op. 35** (Luke Hsu, soloist;
Cristian Măcelaru, conductor); and Strauss - **Also Sprach Zarathustra, Op. 30**.
Stude Concert Hall. Free admission.



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